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ABSTRACT

The material in this curriculum guide for a high school elective course may be used in a variety of curriculum designs--from a mini-elective to a full year course. Although it is obvious that none of the students will become expert guitarists in the time alloted, hopefully, through a program based on guided self-instruction and doing, they will: (1) learn to play guitar with enjoyment and at least minimum competence; (2) find a satisfying and acceptable means of personal expression; (3) develop an interest in music and/or musical performance; (4) widen both their musical and educational horizons; (5) discover possible aptitudes for the creative and/or performing arts; (6) increase their ability to learn; and (7) undergo positive attitudinal and behavioral changes. Included in the guide are sections which: (1) help the student to select the guitar most suited to his tastes; (2) explain the use of capos and picks, and; (3) show a suggested model for a course outline which includes tuning the guitar through the use of grand barre chords. Many photographs are used to demonstrate the use of correct hand positions and chord formations. An annotated list of instrumental materials, films, periodicals, and inexpensive folksong collections conclude this guide. A related document is "A Teacher's Guide to Folksinging" (SO 005 429). (OPH)

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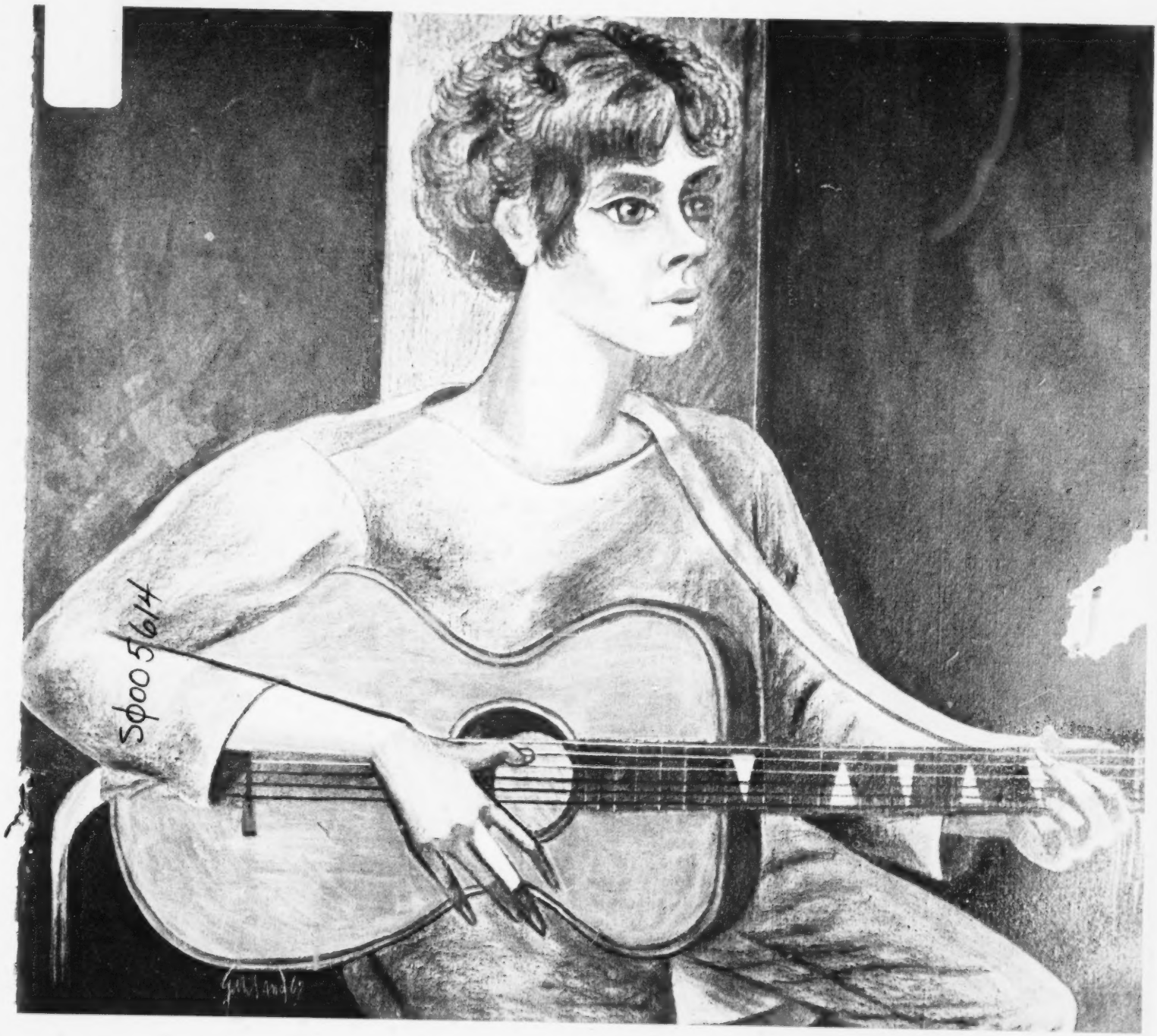
TEACHING GUITAR

a curriculum guide for a high school elective in music education



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Teaching Guitar

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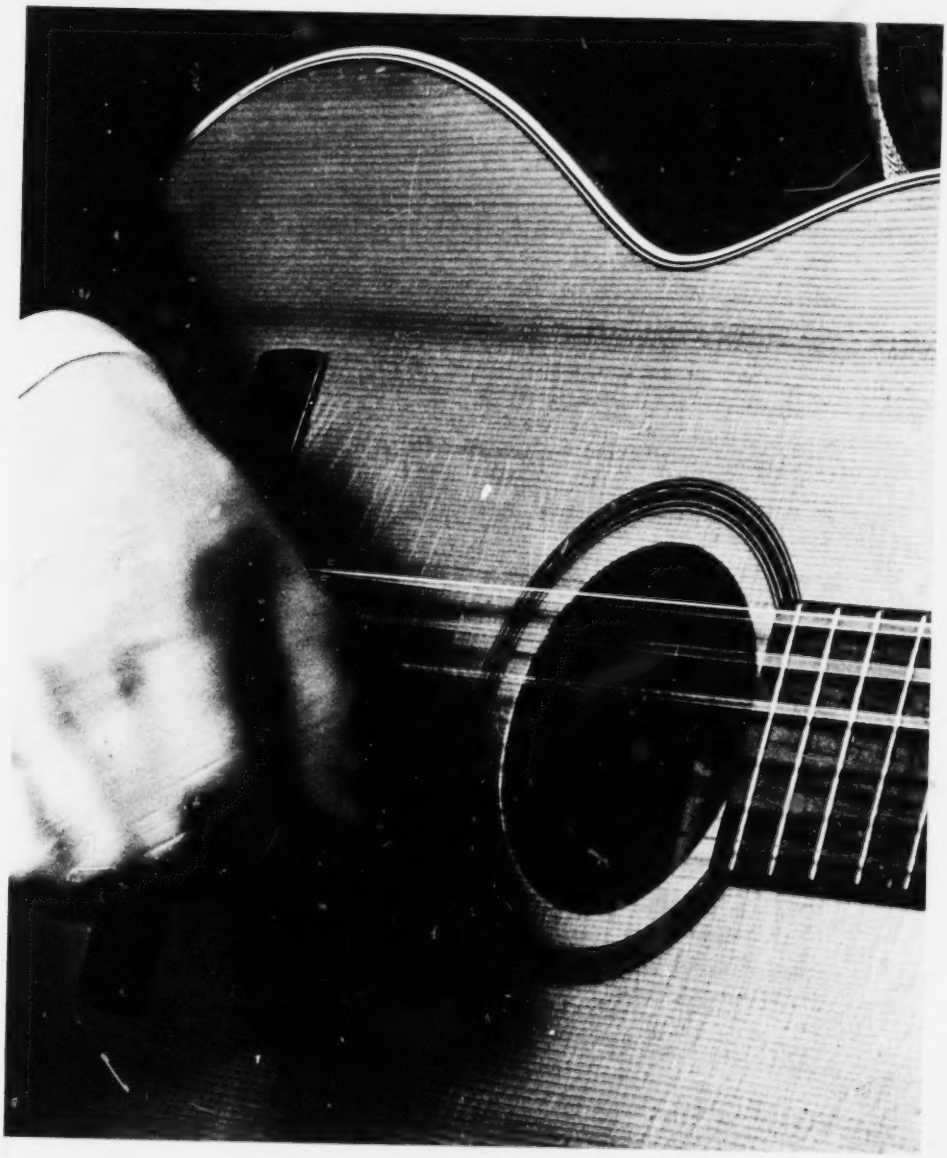

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FOREWORD

Teaching Guitar is one of a series of curriculum guides intended to stimulate the development of programs in music education which are relevant to the needs and interests of secondary school students who are not majoring in music. Among the other publications in the series are *A Teacher's Guide to Folksinging, Music in Modern American Society* (Contemporary Music), and *Music and the Electronic Medium.*

Designed for local adaptation, the material on the following pages is primarily descriptive and therefore lends itself to a variety of curriculum patterns. For example, learning to play guitar might be offered as:

- A mini-elective in which the students meet every day for a period of 8–10 weeks;
- A full semester study, with two or three sessions per week;
- One of several segments in a yearlong exposure to differing types of music; or in expanded form,
- A full year course.

It goes without saying that none of the students are likely to become expert guitarists in the time allotted; nor should they be expected to acquire any depth of understanding in music theory. Hopefully, however, through a program based on guided self-instruction and doing, they will:

- Learn to play guitar with enjoyment and at least minimum competence;
- Find a satisfying and acceptable means of personal expression;
- Develop an interest in music and/or musical performance;
- Widen both their musical and their educational horizons;
- Discover possible aptitudes for the creative and/or performing arts;
- Increase their ability to learn; and
- Undergo positive attitudinal and behavioral changes.

Successful participation in the program should be credited according to the guidelines established in *Music in the High School*, the State Education Department's syllabus for music in grades 9–12.

In line with current educational thinking, the suggestions in this new series of publications encourage the teacher to be his students' guide and companion through the process of learning, rather than their instructor per se. The teacher who lacks experience in playing the guitar may therefore have an advantage, for he will be able to facilitate the process by:

- Learning with his students, and
- Bringing to the shared learning experience the benefit of his comprehensive knowledge of music theory and practice.

As a result, his students may become more interested in learning, and either consciously or unconsciously apply to other fields those principles and techniques that have brought success to their efforts in guitar.

As part of an emerging program in attitude development through music, *Teaching Guitar* was initiated and supervised by A. Theodore Tellstrom, Chief of the Bureau of Music Education. The manuscript was written by S. Lee Pierce — folksinger, guitarist, music teacher, guidance counselor, and currently associate in education guidance at the State Education Department. It was prepared for publication in the Bureau of Secondary Curriculum Development; reviewed by John A. Quatraro and Charles J. Trupia of the Bureau of Music Education; and then distributed in trial form to selected school systems throughout the State. The following summer, the suggestions made by teachers who used the material were incorporated into the manuscript by Richard A. Stephan, assistant professor of music education at the State University College at Potsdam. Eugene J. Cunningham, associate in music education, and Rita A. Sator, associate in secondary curriculum, were responsible for the project in all stages of development.

All photographs, except the one on p. 13, illustrate Mr. Pierce demonstrating his concepts of guitar technique.

GORDON E. VAN HOOFT
Director, Division of School Supervision

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Cover portrait: *Tressa and Guitar* by James V. Gilliland

SELECTING A METHOD OF INSTRUCTION

The material in this publication is designed for a program of self-teaching experiences in *folk* guitar, a method of instruction which focuses primarily on chords and therefore requires little or no immediate knowledge of music theory. But the emphasis on folk guitar is not intended to discourage the use of other styles or approaches. On the contrary, the teacher is expected to review a wide variety of instructional methods and materials and then select the ones which seem most appropriate for his particular situation. If, in the process, he develops a collection of resources and teaches himself to play the guitar through one or another of the many self-teaching manuals currently on the market, so much the better — for then he should be able to make more appropriate judgments; to use the songs and techniques from a variety of sources in adapting a given mode of instruction to his students' needs and interests; to substitute another style or approach if his initial choice proves less than effective; and to anticipate problem areas, and either preclude or prepare to meet them.

In any event, both the method and materials should be geared to self-instruction, for three very good reasons:

(1) The teacher may not be an accomplished guitarist.

(2) Most of the students will be learning to play for their own enjoyment rather than as prospective musicians, and may therefore need ready access to the fundamentals for purposes of review.

(3) Once they have completed the basic course of instruction, many of the students may wish to continue on their own; and the commercial self-teaching manuals for beginners are often followed by more advanced materials.

An annotated listing of instructional manuals has been included on the final pages of this publication. In selecting from them — or from other available materials — the teacher might find some of the following considerations useful:

- *Does the material contain most of the lessons outlined in the locally developed program of instruction?*

  For example, very few standard methods cover all of the areas and techniques included in the course outlined in this publication. Teachers who use it, therefore, should be prepared to supplement the materials they choose with others from the collection of resources they assemble in selecting a method of instruction.
- *How is the theory presented?*

  For example, it is presented in a traditional or in an intuitive way?
- *How are the chords presented?*

  Those methods which begin with less than full chords require some explanation of the transition from partial to full chords.
- *Are the staff diagrams in the publication large enough to enable the student to determine fingering patterns quickly and easily?*
- *Is the music of a type that will be interesting to the students?*
- *How quickly does the material move from lesson to lesson?*

  Since the program of instruction in guitar promotes individualized learning, the teacher should be able to select those methods and materials which seem to be most appropriate for his students.

HELPING THE STUDENT TO SELECT HIS GUITAR

Since the school may not provide the guitars on which the students learn to play, the teacher should familiarize himself with the various types available in order to help the student or his parents in selecting an appropriate instrument. There are any number of guitars on the market and they range in price, quality, type, and usefulness for a given situation; but if one heeds the advice of the experts, he can probably buy a fairly good beginner's instrument for less than $50. For example, Jerry Silverman writes:

> For accompanying yourself singing folk songs, steer clear of electric guitars, guitars with *f* holes in the sounding box, instead of a round hole, and instead, select a "Spanish" style guitar. Especially if you have never played a guitar. I'd suggest you start with nylon strings, even if later on you decide you prefer the twang of steel strings. Much easier on the fingertips.
>
> If you have time to poke around second hand stores, and if you have a guitar-playing friend to accompany you, you might get a better buy. Be wary for the following points: lay a straight edge (such as a ruler) along the fingerboard to determine if the neck is warped. Cracks can be mended but straightening a warped neck is a major operation, useless to attempt except in the case of an unusually fine instrument worth saving. See if all the frets are smooth and of even height. If the pegs don't turn easily, it will cost you a few dollars to replace them.
>
> Listen to the tone of several dozen instruments, and you'll be able to tell which please you best. Some are weak in the bass notes, others weak in the high notes. Some are not loud at all, but still have a superlative quiet balance of tone.[1]

Folksinger Joe Jaffe also favors the purchase of a secondhand instrument, and offers the following advice to the beginner:

> First of all, we want to get the round-hole, flat-top guitar since this type has the most resonant sound. The *f*-hole variety only sounds good when electrically amplified and is usually found in swing-band playing. Now if you're lucky, you'll find a handmade "classical" model. These are distinguished by a very wide and thin keyboard [fingerboard], a thin wood face and a characteristic bridge with horizontal string holes. These are the best of guitars and their playing gives real pleasure. Their appearance is usually duller due to the soft varnish used.
>
> Look at the face of your guitar. It should have the close, straight grain of good spruce and is usually light-colored. The back and sides are usually of darker short-grained mahogany, or in the better models, of red-brown rich flowing-grain rosewood.
>
> The [fingerboard] on a good instrument is made of smooth, black ebony, though rosewood is used too. If there are two cutout channels in the wood of the gear box, this alone will usually denote a good guitar.
>
> The most important thing for beginners is the string action. You can always spot a cheap guitar since you can put your hand in the space between the [fingerboard] and the strings. The strings shouldn't be more than $\frac{1}{8}$ inch from the [fingerboard] or terrible blisters and frustration will ensue. If the action is bad due to warping, it sometimes pays to straighten out an obviously superior instrument. Action can be improved by filing down the notches on the nut and bridge and by changing the strings to the silk and steel variety.[2]

The classic guitar, the folk guitar, the steel string or plectrum guitar, and the electric guitar are four of the most common types of the instrument — and the novice may have difficulty in choosing between them. In addition to the suggestions given above, therefore, the following information might prove useful in helping to make a wise decision.

The Classic Guitar

The classic guitar has nylon strings, a stationary bridge and tailpiece located directly in line with the sound hole, a flat top, and either a flat or a slightly arched back. A good classic guitar can usually be identified by the following characteristics:

- The back and sides are made either of rosewood, fruitwood, mahogany, or maple.
- The top is made of pine or, preferably, spruce. Harder woods such as maple or mahogany cause the tone to become muddy and the bass tones, weak.
- The tuning pegs are gear-driven on all but the flamenco guitar, which has friction-type tuning pegs.

[1] "How and Where To Get a Guitar," *The Folksinger's Guitar Guide*. 1st ed., an Oak publication.

[2] "... So You Wanna Buy a Guitar," *Sing Out!*, Vol. 1, No. 8 (January 1951).

- The head, or tuning peg area, often has long oval cutouts parallel to the line of the fingerboard and head.
- The sound of the treble strings is clear and has a good ring. The slower the "decay" or rate at which the tone of a vibrating string dies away, the better the guitar.
- The bass strings do not buzz. If they are not held down firmly enough, the bass strings of even the most expensive guitar may buzz; and the beginner is therefore advised to apply a capo (see p. 4) at maximum tension when he tests the instrument.
- The sound of strings is so balanced that there is no obvious change in timbre as the player moves from one string to the next.

The Folk Guitar

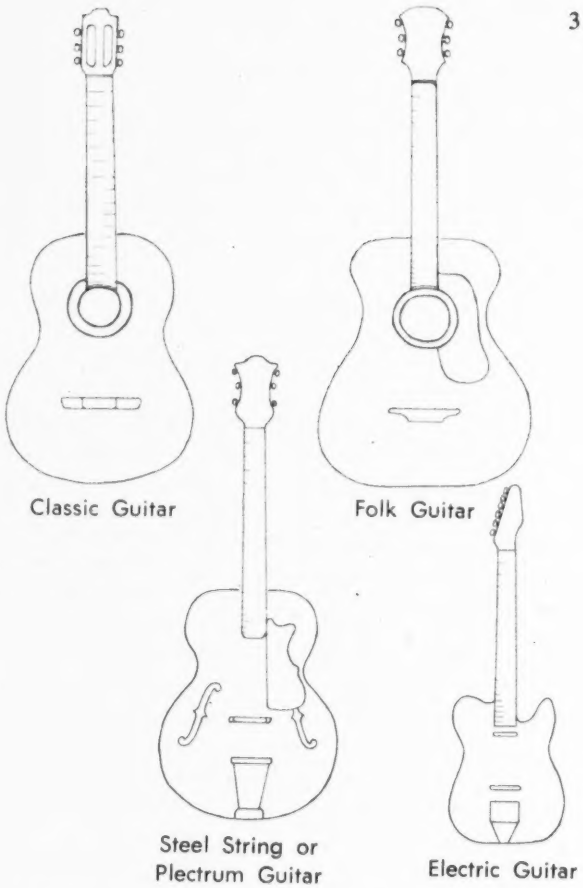
Derived from a style of playing, the term "folk guitar" is commonly used to identify an instrument which closely resembles the classic guitar, but which differs from it in the following ways:

- The folk guitar may have either nylon or steel strings.
- The head is usually solid.
- The neck is often narrower than that of a classic guitar, is generally reinforced with steel, and usually includes an adjusting screw to correct for the warping which sometimes occurs in folk guitars with steel strings.
- The bridge and tailpiece have been built to handle the additional tension produced by steel strings. (On some instruments, the bridge and tailpiece form a single unit as they do on the classic guitar; but on others, the bridge is movable and the tailpiece and pin are attached to the end of the guitar.)
- There is a plastic guard to the right of the sound hole.

It should be noted that, with some adjustments, nylon strings can be used on a guitar designed for steel strings; but *steel strings should NEVER be used on a guitar designed for nylon strings* because the extra tension could pull the bridge off, pull the top up, or cause the neck to warp.

The Steel String or *Plectrum Guitar*

The steel string or plectrum guitar is often used by country and western artists and for instrumental work in orchestras. It has an arched back and top;



f-shaped resonating holes, rather than a single round one; and, usually, a movable bridge and fixed tailpiece. But the steel string or plectrum guitar has poor resonance unless electrically amplified, and therefore is not recommended for beginners.

The Electric Guitar

Although many guitars are equipped with microphone pickups (including in particular the one described above), the term "electric guitar" generally refers to an instrument with a solid body which relies on electrical amplification for its sound. Students are often intrigued with the electric guitar, but its high cost and the extensive equipment it requires make the instrument a poor choice for beginners.

By Way of Summary

One of the most important considerations in selecting a guitar is the nature of its strings. When high quality instruments are used, there is very little difference in the

amount of pressure required for playing on either nylon or steel; but the steel strings on inexpensive guitars are often painful for fingers not yet accustomed to playing, and most beginners are therefore encouraged to use instruments strung with nylon. Steel string guitars can usually be restrung with nylon if the student has difficulty, and strung again with steel at a later date; but it should be noted that:

- The greater diameter of nylon strings requires that the nut and bridge be raised, and
- The tone of a restrung guitar is invariably weakened.

A second consideration has to do with the width of the fingerboard. The nylon string guitar often has a wider fingerboard than the steel string guitar. Because the strings are more widely separated, the student is less liable to touch those on either side of the ones he wants to play; but longer reaches are required for playing certain chords. Thus the size of the student's hands and the length of his fingers may also be determining factors in the selection of a suitable instrument.

It becomes obvious that the student's first guitar should be the one that will enable him to learn as quickly and easily as possible. The techniques in any initial program of instruction are generally adaptable, so the student who yearns to play an electric, steel string, or classic guitar can ultimately turn his "training" instrument in on more expensive equipment and continue his lessons in the new mode.

Additional Equipment

Capo

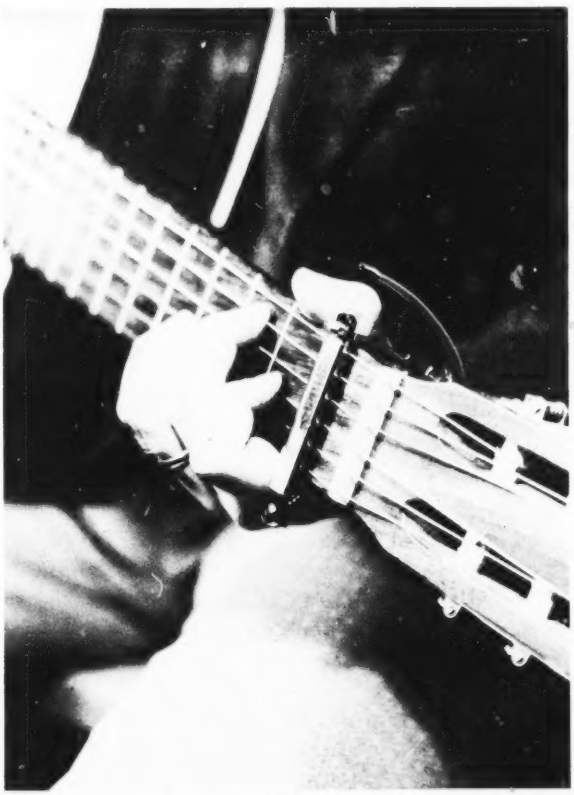
The capo (kay'po) is a device which is clamped over the fingerboard of a guitar at any desired fret for the purpose of raising the pitch of all the strings an equal amount at the same time. In short, it is a simple means of transposing from one key to another on an instrument which cannot be played easily in all keys.

Since it extends the variety of possibilities for the strumming patterns which are fundamental to his art, the capo is an important asset to the beginning folk guitarist. In addition, it enables the player to adjust the key of his guitar to his own vocal range or to that of the performer he intends to accompany — without increasing the difficulty of fingering even if the key is an awkward one. And the capo is indispensable for ensemble playing because it helps the guitarist to adjust his instrument to the others in the group. For example, the key of F is a useful key on the autoharp—another popular folk instrument — but it is a very limited key on the guitar.

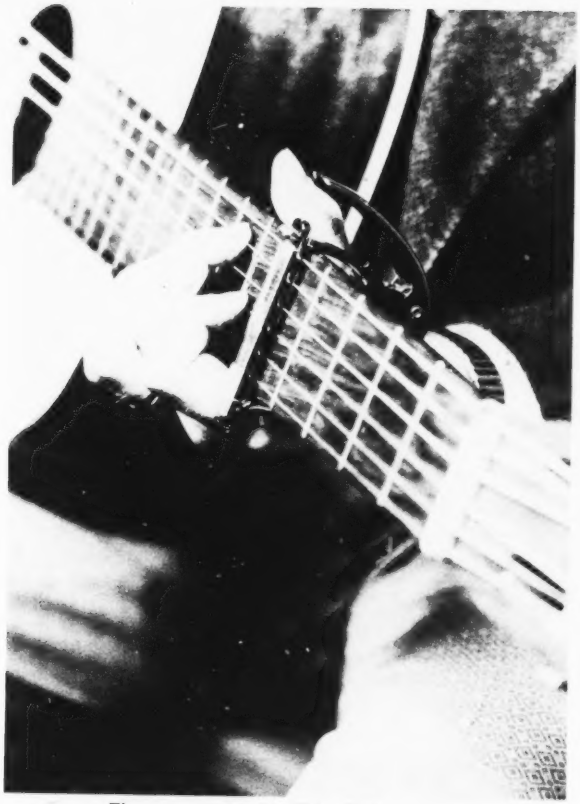
As the following chart indicates, the capo raises the pitch of the guitar ½ step for each fret — so the guitarist can easily transpose his instrument's useful key of E to the key of F simply by placing the capo at the first fret.

CAPO SETTING	CHORD FINGERING						
	Major					Minor	
None	A	C	D	E	G	*a*	*e*
at the *1st fret*	$B^{\flat}$	$\underline{D^{\flat}}$*	$E^{\flat}$	F	$A^{\flat}$	$\underline{b^{\flat}}$	*f*
at the *2d fret*	B	D	$\underline{E}$	$\underline{F\sharp}$	A	*b*	$\underline{f\sharp}$
at the *3d fret*	C	$E^{\flat}$	F	G	$B^{\flat}$	*c*	*g*
at the *4th fret*	$\underline{D^{\flat}}$	E	$\underline{F\sharp}$	$A^{\flat}$	B	$\underline{c\sharp}$	$\underline{g\sharp}$
at the *5th fret*	D	F	G	A	C	*d*	*a*

* The underlined chords are rarely used by folk guitarists.



The capo at the 1st fret



The capo at the 5th fret

There are several kinds of capos. These range in cost and material from the less expensive elastic ones with a steel pin encased in plastic to the more expensive models made of wood, steel, or ivory. The elastic capo is generally preferred because it is small, light, inexpensive, and simple to use, and it will not scratch the neck.

Not all guitarists agree with the desirability of using a capo. Many feel that it reduces the student's incentive to learn more advanced barre chords — that is, chords which utilize no open strings. For example, a barre chord of F on the first fret could be " moved " to the second fret and become an F♯ chord, without a change in finger form. Until recently, these " movable " chords have been the basis for the more sophisticated pop and jazz styles; but many of the folk and rock songs of today are going beyond the traditional I, IV, V chords with distant modulations, thereby reducing the effectiveness of the capo. For these and other reasons, students who use the capo should be made aware of its limitations.

Picks

The primary purpose of picks is to enable the guitarist to produce plucking effects without hurting his fingers or splitting his fingernails. Because they produce poor effects on nylon strings, picks are most often used on steel string guitars and are therefore of little use to beginning students who usually learn to play on instruments strung with nylon.

There are various types available — some of steel and others of plastic — and the player's choice is largely dependent upon the sound he wishes to produce. For example, steel picks on steel strings produce a brittle " bluegrass " effect, whereas the sound of plastic on steel is somewhat mellow. Jazz, rock, and many country and western players use a flat plastic or nylon pick which comes in several sizes and is held between the thumb and the index finger.

If and when the student expresses a desire to use picks, he should be advised to select a plastic thumbpick and three steel or plastic fingerpicks, and fit them to his own thumb and fingers. Steel picks can be adjusted by squeezing the sides together, but plastic picks should be dipped in boiling water and then allowed to cool slightly before being placed on the fingers for shaping.

GUIDELINES FOR INDIVIDUALIZED INSTRUCTION IN FOLK GUITAR

The Question of Time

A program like the one outlined on the following pages can be completed in 8–10 weeks, if the class meets for a minimum of 40 minutes every day. If not, the total time allotment should be adjusted accordingly.

Recommended Class Size

As with most types of group instrumental instruction, a class of eight students is usually small enough to enable the teacher to work with each individual during some portion of every session, and yet large enough to promote efficient use of school personnel and resources. The time required for tuning the guitars tends to limit the teacher's effectiveness with more than eight students in a class.

Some Thoughts About Learning Procedures

In order to maintain a high level of student interest, the teacher is advised not to require that his beginning guitarists master each technique before moving on to the next. Through the process of continual review, the students should gain proficiency in previously taught material as they become involved in new activities and accomplishments. Hopefully, they will adapt the process to this and other areas of study when they work on their own.

It is also recommended that the teacher avoid direct instruction in music theory until the students have already begun to understand some aspects of it intuitively and either express or exhibit a need for something more. The authors of most self-teaching manuals follow this procedure. Theory is implicit in all their methods; but the technical concepts and terminology are introduced after the student has absorbed them *indirectly* and wants a vocabulary with which to identify and discuss the things he has learned through doing.

A third suggestion relates to one of the beginner's greatest problems: the inability to move quickly and easily from one chord to another. Having the students play to selections recorded at different tempos can be an effective means of overcoming this difficulty because the tapes will help them to establish and then maintain a specific tempo in each case. Tapes are also useful as bases for accompaniment and as aids for measuring progress, and can be made by students as well as teachers.

A Word About Practicing

Because one or two 15-minute practice sessions a day are about all a person's fingers can take for the first 2 weeks, it would be well for beginning students to do most of their playing during the class period. Those who are very interested can continue to practice the fingering for chord changes without actually playing. Since the program is based on self-instruction, the students will be expected to practice on their own after a few weeks. However, as in any other area of learning, supervised practice may preclude the kinds of mistakes that become habitual.

A MODEL FOR A COURSE OUTLINE

A program of instruction in folk guitar lends itself to a variety of organizational patterns. In the following model, seven stages of learning have been described in terms of time allotments, skill objectives, keys to be covered, class activities, songs in the keys to be covered, pitfalls, and pointers. The manner in which the material is presented has been tried and proved successful; but it may differ from that in the method(s) the teacher would like to use with his particular students. Although one arrangement may be more effective than another in a given situation, *the most important factor in the overall instructional design is the extent to which the student's learning derives from actually playing his guitar.*

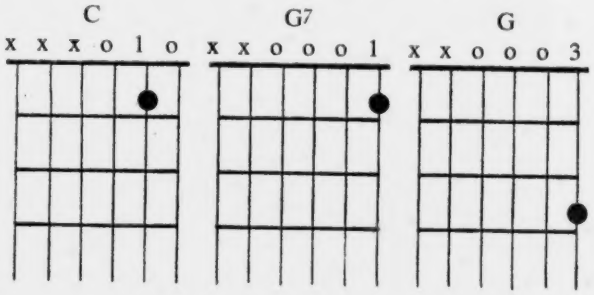
Stage 1 (10 sessions)

Skill Objectives

- Tuning the guitar
- Reading chord diagrams
- Proper left-hand position
- Proper placement of right-hand thumb and fingers (T 1 2 3)

Keys

These will differ according to the method used. Some begin with full chords in A or E, but experience indicates that these keys contain rather difficult chords for beginners. While the student is still getting used to handling his guitar, simplified one-finger chords such as the following are generally more appropriate. From this beginning, the student can go on to fuller sounding keys.



One-finger chord C

One-finger chord G7

One-finger chord G

The vertical lines represent the six strings of a guitar, with the bass on the left and the treble on the right. The horizontal lines represent the frets. The symbols above the vertical lines indicate the strings which are *not* to be picked or strummed (x), open strings (o), and the particular finger to be used (1 = the index finger, 2 = the second finger, etc.). The black dot indicates finger placement on the string.

Class Activities

- Describe the nature of the course.
- Discuss and illustrate the various types of guitars.
- Explain how the principles and techniques learned in a folk guitar course can be used in playing other types of guitars (see material on pp. 2–4 and p. 13).
- Help each student to:
  - Explore his own instrument
  - Understand the nature and function of its various parts
  - Determine how to hold it for playing
- Doing all the tuning yourself at first, teach the student to tune his guitar and then gradually encourage him to do it himself.

Tuning the guitar

- As a warmup exercise to ensure good thumb and finger placement, have the students play a 5-note chromatic scale up and back on each string. Introduce the exercise by rote, and use finger numbers only — 0 1 2 3 4 3 2 1 0. Done faithfully each session, the exercise should help the student to develop proper left-hand position.

Proper left-hand position

- Work with the students on thumb strumming and simple finger-picking patterns designed to develop proper placement of the right-hand thumb and fingers — T 1 2 3.

Proper placement of the right-hand thumb and fingers

- Help the students to understand and follow the directions given in their instructional manuals or in locally developed materials — especially the sections on how to read chord diagrams and the various fingering systems.
- Teach the class a song and tape-record their singing as you (or a proficient guitarist) accompany them. If you do not play the guitar and a competent guitarist is not available, use the piano. Then have the students accompany the tape (or any other recorded version of the song) on their own guitars.

Songs[3]

Key of C (I V7 chords only)

Alouette	*Skip to My Lou*
Down in the Valley	*Clementine*
Buffalo Gals	*Tom Dooley*

Key of D

Down in the Valley	*Sweet Betsy from Pike*
Skip to My Lou	*Paper of Pins*
Cindy	*Waltzin' Matilda*
Red River Valley	*The Sow Took the Measles*
Blowin' in the Wind	*Kum Ba Yah*

Key of A (Some teachers may prefer to introduce the Key of G)

On Top of Old Smoky	*Dark as a Dungeon*
Who's Going To Shoe	*Wimoweh*
Your Pretty Little Foot	*Tom Dooley*
The Wreck of the Old '97	*John Brown's Body*

Pitfalls and Pointers

- If there is a dull thud when a particular string is strummed,
  - the student may be touching more than one string with his finger;
  - he may not be holding the string down tightly enough (another indication of this is a "buzzing" sound);
  - he may not be placing his finger close enough to the next higher fret; or
  - his finger positions may not be quite right (e.g., his left thumb should be opposite his second finger and not sticking out around the neck of the guitar).
- Too much practice at the beginning can be very painful; so until their fingers become accustomed to the pressure of the strings, limit the students to one or two 15-minute sessions of playing time per day.
- Ask the students to let the fingernails on the right hand grow a little longer for picking, but keep the nails on the left hand short.
- Because chord diagrams are often confusing to beginners, the students may need help in reading them and in establishing the correct pattern for each chord.
- Beginning students tend to lose the tempo of the music when they change chords. Show them how the fingering of one chord can be a guide to the next (e.g., look for common fingers between chords and for "finger forms" that are also common, but move to different strings). Encourage slow, careful practice at first, changing to a faster tempo only *after* correct finger moves have been clearly worked out and understood.

Stage 2 (5 sessions)

Skill Objectives

- Alternating bass
- Finger strumming
- A review of the skill objectives in Stage 1

Keys — G and *e minor*

Class Activities

- Discuss duple and triple meter, and illustrate accompaniment patterns for each. Then play some music or a musical recording, and ask the students to determine which of the two meters was represented.
- Discuss and illustrate note values, and then help the students to understand the differences in note values by:
  - having one student play one chord per measure; and then
  - having another student play first two, then three, and finally four chords per measure against him.

[3] The songs identified for each of the keys have been included because they are readily available in most instruction manuals; but these should be supplemented and/or replaced by songs which are currently popular with the students, whenever they are appropriate for the lesson.

Songs

Key of G

On Top of Old Smoky
Gilgarry Mountains
Pay Me My Money Down
Cambric Shirt
Goodnight Irene
The Housewife's Lament
Tom Dooley
She'll Be Comin' Round the Mountain
Hard Travellin'
Roll on, Columbia
Casey Jones
500 Miles
Where Have All the Flowers Gone

Key of *e minor*

I Am a Poor Wayfaring Stranger
The Erie Canal
Scarborough Fair
Peat Bog Soldiers
Hey Ho Nobody Home
Greensleeves

Pitfalls and Pointers

- In learning how to alternate the bass, a beginner often hits the wrong string or hits the same string twice. See that the student's right thumb is held away from his fingers and moves from its base.
- In learning the finger strum, a beginner sometimes plucks the strings too vigorously. Only the tips of the first, second, and third fingers should be placed between the first, second, and third strings; and then a very gentle plucking will produce the desired effect. Until he is able to pluck the strings properly, suggest that the student rest his thumb on the bass string of the chord as an anchor.
- Continue to watch for and help the student to overcome the pitfalls described in Stage 1.

Stage 3 (5 sessions)

Skill Objectives

- Finger picking
- A review of the skill objectives in stages 1 and 2

Key — E

Class Activities

- Discuss the importance of correct hand position for picking, and drill on moving efficiently from one chord to another.

Proper placement for finger strumming

- Sensing when chord changes should be made is an important part of learning to play the guitar. Using music which requires a few simple chord changes, but for which no chord diagrams have been provided, ask the students to identify the points where the changes should be made. Help them to determine the chords which should be used at these points and then have them accompany the music on their own instruments.

Songs

Key of E

Down in the Valley
Skip to My Lou
The Fox
Springfield Mountain
Worried Man Blues
When the Saints Go Marching In
The Frozen Logger
Green Grow the Lilacs
Wabash Cannon Ball
The Dreary Black Hills
The Little Old Sod Shanty
Old Blue
Billy Broke Locks
The Streets of Laredo
The Greenland Whale Fishery
Oleana
The John B. Sails
Traditional Blues
Bile Them Cabbage Down

Pitfalls and Pointers

- Keep the student from anchoring the little finger of his right hand on the top of the guitar as a means of gaining stability for picking.
- Make sure that the line of the student's right hand is nearly perpendicular to the strings.
- Continue the 5-note chromatic scale exercise described in Stage 1 — especially on the bass strings—to ensure proper left thumb placement.
- Continue to watch for and correct the pitfalls described in stages 1 and 2.

Stage 4 (5 sessions)

Skill Objectives

- Bass runs
- A review of the skill objectives in stages 1–3

Keys — C (with additional chords) and *a minor*

Class Activities

- Help the students to understand and use the fingerboard to locate the proper notes when they are working out bass runs. (Some work might be done with note reading at this point, if the students seem interested.)
- Show the students how to work out bass runs, a process which involves identifying the scalewise movement from the root bass note of one chord to the root bass note of the next. For example, the bass run from the G7 chord to the C chord involves moving from the third fret of the low E string (G) to open A on the A string, then to B, on the second fret, and finally to the third fret (C) — all of which are plucked with the thumb.
- Because a string bass is often useful in helping guitar students to get the feel of the root notes of chords, invite a string bass player from an orchestra to accompany the students as they play some of the songs suggested in this section.

Songs

Key of C

Lolly Too Dum
This Land Is Your Land
New River Train
The Happy Wanderer
Marching to Pretoria
Suliram (Indonesian)
Della's Gone
Puff, the Magic Dragon

Key of *a minor*

Drill, Ye Tarriers Drill
Greensleeves
Johnny Has Gone for a Soldier
Black Is the Color of My True Love's Hair

Pitfalls and Pointers

- Beginning students often have difficulty in coordinating the finger movements of the left hand with the thumb movements of the right hand when they play bass runs.
- Continue to watch for and correct the pitfalls described in stages 1–3.

Stage 5 (5 sessions)

Skill Objectives

- Using the capo (note comments on p. 4)
- A review of the skill objectives in stages 1–4

Keys—Various keys resulting from the use of the capo

Class Activities

- Explain and illustrate transposition and the use of the capo (see description and chart on pp. 4–5).
- Bring some transposing instruments to class and illustrate the difference between "sounded" pitch and "written" pitch by having the students follow the chord diagrams for a piece of music while someone plays the music on one of the transposing instruments. Then have them put a capo on the fingerboard of their guitars and move it up the board until the sounds of their guitars coincide with the sounds of the transposing instrument.

Songs

- Have the students play the songs suggested for stages 1–4, using the capo to transpose to other keys.

Pitfalls and Pointers

- When the student first uses the capo, he may become confused about the key in which he is playing. The problem might be precluded by having him:

- devise a chart such as the one on p. 4 by playing the same chord position with the capo on consecutive frets; and then
- use the chart in brief drills or exercises, and refer to it when necessary until he becomes accustomed to using the capo.

Stage 6 (5 sessions)

Skill Objectives

- Tablature and/or note reading
- Additional strums (see annotated listing on pp. 14–17 for books devoted primarily to strums)
- A review of the skill objectives in stages 1–5

Keys — A review of the keys in stages 1–5

Class Activities

- Help the students to read tablature and/or notes. Guitar tablature is direct and to the point — it can be learned in a minimum of time. Note reading is more involved; but it is also more universal and could lead the student to other styles of guitar playing. Whether it is better for him to learn to read tablature, notes, or both depends upon the individual student's interests and abilities.
- Keeping in mind the patterns of duple and triple meters, have the students work out new strums in each meter.

Songs

- A review of the songs in stages 1–5, using new strums

Pitfalls and Pointers

- Since the influence of the strum may cause the performer to sing a song in the wrong meter, have the students determine the meter of the strum *before* they begin to play the accompaniment.

Stage 7 (5 sessions)

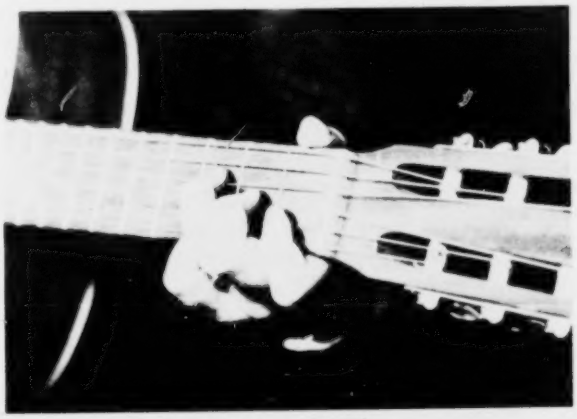
Skill Objectives

- Barre chords
- A review of the skill objectives in stages 1–6

Keys — F and *d minor*, plus a review of the keys in stages 1–6

Class Activities

- Discuss and illustrate the three kinds of barre chords:
  - Those in which the player holds down two of the strings with one finger (partial barre chords);
  - Those in which he places one finger across the entire keyboard, like a capo ("grand" barre chords); and
  - Those which involve a combination of partial barre chords and grand barre chords.
- Since beginners often have difficulty with grand barre chords, show the students how to resolve the problem temporarily by playing only on the top four strings. However, they should practice barre chords frequently enough to be able to play them easily.



Partial barre chord

Grand barre chord

Songs

- A review of the songs learned in the key of E, using the key of F with the capo at the first fret.

Pitfalls and Pointers

- Note the second activity described above. In addition, the student might practice the "F" chord on the fifth fret or higher (where the strings are easier to depress) until all the tones are clear, before moving back to the first fret.

Suggested Supplementary Instruction

Students who successfully complete the seven basic stages of guitar instruction outlined on the preceding pages should be ready to work out accompaniments and to adapt their newly acquired skills to playing other styles of guitar. Supplementary activities might therefore include having the students devise varied accompaniments for songs already learned, and additional lessons might fulfill the needs of those students who prefer to play guitars other than the folk instruments used in the basic course. For example:

- The student who intends to continue with the folk guitar will need further knowledge of the fingerboard in order to work out accompaniments — particularly for introductions, endings, and breaks.
- The student who prefers to play either a classic guitar or a flamenco guitar will also need further knowledge of the fingerboard and must learn to use his guitar as a solo rather than an accompanying instrument.
- The student who prefers to play an electric guitar will find his knowledge of chord patterns invaluable, but his finger-picking techniques will prove less useful than the flat-picking techniques he will have to learn.[4] There is some specialization in electric guitar groups, so he must learn to use his instrument for solo performance as well as for accompaniment. And if he wishes to play electric bass or lead guitar, he will need a thorough knowledge of the fingerboard.

[4] See the paragraph on picks (p. 5).

A SELECTIVE, ANNOTATED LISTING OF MATERIALS

The following resource list is intended to be a brief survey of some of the guitar instruction manuals currently on the market. The entries have been organized according to publisher. However, the statements accompanying each entry are merely descriptive and should not be construed as New York State Education Department endorsements or recommendations. In some instances, available materials have been listed but not reviewed. Teachers are expected to investigate a number of varied materials and then select those which seem to be most appropriate for the particular students with whom they will be working.

INSTRUCTION MANUALS

Alfred Music Company, Inc. 75 Channel Drive, Port Washington, New York 11050.

Young Folks Guitar Course, Volumes 1 and 2
Features a chord approach and emphasizes accompanying singing. Begins with the teaching of 3-string chords and then moves to full chords. (Students must be made aware of the need for transition from partial chords to complete chords.) The course includes strums and bass runs and introduces theory as needed.

Popular Guitar Course, Books 1, 2, and 3
Emphasizes popular music — including rock 'n roll, country and western, rhythm and blues, and folk music. Students who complete the basic course may be interested in this series.

Alfred's Basic Guitar Method, Volumes 1–6
Presents comprehensive, general guitar instruction which touches on styles which would be appropriate for learning to play classical, jazz, popular, and folk guitars. May be interesting to students who desire more thorough orientation after the basic course of instruction.

The New Guitar Course — Alfred D'Auberge and Morton Manus

Alkire Publications, 75 North Second Street, Easton, Pennsylvania 18042.

Spanish Guitar System (Eddie Alkire), Books 1-10
Single note to chord approach. Uses familiar melodies rather than etude material. Progresses slowly and logically. Alkire publishes a variety of different books for guitar.

Amsco Music Publishing Company, 33 West 60th Street, New York, New York 10023.

Baxter's Complete Beginning Folk Guitar Method
Baxter's Finger-Picking Manual and *Baxter's Flat-Picking Manual*
These publications present intermediate level methods which might be used after the basic course has been completed. Both manuals are oriented toward folk-style playing and require little knowledge of theory. Songs and melodies are not included.

Have Fun Playing Guitar
It's Easy To Play Guitar With 6 Chords
60 Songs With 6 Chords for Guitar

Mel Bay Publications, 107 West Jefferson Avenue, Kirkwood, Missouri 63122.

Folk Guitar Styles — Roger Filberto
Better than average quality accompaniments to a dozen or more of the older standard folksongs such as *Shenandoah* and *Black Is the Color of My True Love's Hair.* Melody and words have been included with accompaniments which are notated *and* written in tablature.

Fun With the Guitar
Features a chord approach and is oriented toward the flat-picking rather than the finger-picking style. Few chords are used, but these are complete rather than partial. The songs presented are of the type used for community sings.

The Mel Bay Easy Way to Guitar, Volumes A, B, and C
Includes a variety of types of music for the student to learn. Presents some theory at the beginning, and is useful as a sequel to *Fun With the Guitar.*

The Mel Bay Modern Guitar Method, Grades 1–7
Might be used after the basic course has been completed, if the teacher is an experienced guitarist. The method is not recommended for self-instruction.

The Mel Bay Classic Guitar Method, Volumes 1–5
Useful for students who want to learn how to play a classic guitar after they have completed the basic course of instruction. A competent instructor is necessary.

Berklee Press Publications, 1140 Boylston Street, Boston, Massachusetts 02215.

The Guitar Phase I — William G. Leavitt
Intended for the beginning guitar class. Students develop technical and reading skills while playing a variety of music from 17th-century rounds to 20th-century rock. Special two-, three-, and four-part arrangements permit the instructor to assign parts at appropriate levels of difficulty for each member of the group. Approaches the guitar as a complete musical instrument, and prepares students for the more advanced techniques in the *Modern Method for Guitar* series.

A Modern Method for Guitar, Volume I — William G. Leavitt
An approach to the development of melodic, harmonic, and rhythmic technique developed especially for the serious guitar student and used as a basic text for the Berklee College of Music guitar program. Includes fundamentals; scale, chord, and arpeggio studies; special exercises for right- and left-hand development; solos; speed studies; accompaniment techniques; and a unique approach to voice leading through movable forms.

A Modern Method for Guitar, Volume II — William G. Leavitt
A continuation of the scale, chord, and arpeggio studies presented in Volume I, but in considerably more depth (covering the entire fingerboard). Includes harmonic theory (intervals, chord construction, and relationships) and information on scale resources for improvisation and special sections on rhythm guitar playing. Related to, and evolved from, studies and techniques previously presented in *A Modern Method for Guitar,* Volume I.

A Modern Method for Guitar, Volume III — William G. Leavitt
Continuation and expansion of techniques presented in volumes I and II. Includes extensive instruction in scales; arpeggios; chord construction; rhythm guitar (the right hand); special effects (harmonics — bongo, conga drums, etc.); chord-scale relationships; and solos . . . duets.

Melodic Rhythms for Guitar—William G. Leavitt
A presentation of the most common rhythmic figures found in modern music. Forty-two exercises (most of them with two systems of notation) and 92 harmonized studies or songs. Aids in learning to sightread. Chord symbols indicated on all studies provide an added source of material for chord practice and duet playing.

Classical Studies for Pick Style Guitar, Volume I — William G. Leavitt
A collection of solos and duets for intermediate to advanced players. Guitar music by Carcassi, Carulli, and Sor; piano and violin pieces from Bach, Clementi, Paganini, and Kreutzer transcribed for guitar with positions and fingering indicated for more difficult passages. Acquaints the student with some good musical literature of the past; provides an awareness of often overlooked stylistic possibilities for pick-style guitar; and generally builds technique and reading facility.

The Berklee Guitar Ensemble Series — William G. Leavitt
The series offers total ensemble experience in section playing of horn-type, single-line parts; rhythm section experience; and in many instances, opportunities (with examples cued in) for "comping" and improvisation. The arrangements are scored for five guitars (fifth guitar optional), rhythm guitar, muffled guitar (substitute bass part), drums (optional), and bass (optional). Arrangements are graded (1 through 7) and are complete with full conductor scores.

Big Three Music Corp. (Robbins), 1540 Broadway, New York, New York 10036.

Wes Montgomery Jazz Guitar Method
An advanced method for single note, octave, and chord jazz solos.

Wm. C. Brown & Company, 135 South Locust Street, Dubuque, Iowa 52001.

Guitar in the Classroom — Timmerman-Griffith
Designed specifically to make guitar instruction part of the general music class. Class activities with other instruments, appropriate recording and film lists, and background materials are included.

Canyon Press, Inc., Box 1235, Cincinnati, Ohio 45201.

The American School for the Guitar
A multivolume course for class instruction in guitar technique. Volumes 1 and 2, *First Ses-*

sions for the Guitar Class (an introduction to guitar technique through folk melodies and chords) and *Second Sessions for the Guitar Class* (an intermediate series of lessons which include note reading), are now available. These have also been supplemented by overhead projection transparencies and tape recordings.

Clef Music Publishing Corp., 351 West 52d Street, New York, New York 10019.

Guitar Class — Leon Block
Single note and easy chord approach for class instruction.

Picking the Country Favorites — Richard W. Rightmire
Country favorites in traditional country and western picking style.

M. M. Cole Publishing Company, 251 East Grand Avenue, Chicago, Illinois 10611.

How To Play the Guitar, Volume I
Features a single note and chord approach. Since instrumental playing is emphasized, instruction in the fingerboard is given first. Some knowledge of theory is required.

Guide to Guitar — Jack Moore

Collier-MacMillan, Library Service, 866 Third Avenue, New York, New York 10022.

Guitar Song Book (A Method and Song Book) — Frederick Noad

Quick and Easy Guide to Playing the Guitar — Frederick Noad
A resumé of folk, flamenco, and classical styles, with good reference materials.

Solo Guitar Playing — Frederick Noad

Franco Columbo, Inc., Belwin-Mills, Rockville Centre, New York 11571.

Classical Guitar Technique, Volumes I and II — Aaron Shearer
A clear exposition of right-hand classical technique which can easily be adapted to folk-picking.

C. G. Conn, Ltd., 616 Enterprise Drive, Oakbrook, Illinois 60521.

The Conn Method
A method book for teacher-guided self-instruction, designed to accommodate students of varied ability and level of accomplishment in one class. Professional performances on cassette tapes provided with the method book to encourage imitation of tone, style, and interpretation.

Sam Fox Publishing Company, 1841 Broadway, New York, New York 10003.

Folk Strums for Guitar — Ronny Lee
Features a' folk-style approach and teaches chords as well as strums. No knowledge of theory is required; but either the student or the teacher must know the melodies, as none are included. An instruction record is also available.

More Folk Strums for Guitar — Ronny Lee
A sequel to *Folk Strums for Guitar.*

Gwyn Publishing Company, Box 5900, Sherman Oaks, California 91413.

Joe Pass Guitar Style
Scales, arpeggios, chord substitutions, and improvisation for the advanced student interested in jazz guitar.

Oak Publications, 33 West 60th Street, New York, New York 10023.

Beginning the Folk Guitar — Jerry Silverman
Features a folk guitar method; includes both traditional and contemporary folksongs as illustrations of various techniques; and teaches strums, bass runs, the use of the capo, etc.

Finger-Picking Styles for Guitar — Happy Traum
Features various finger-picking styles of some of the famous folk and western stars. Note-for-note transcriptions included. Since some knowledge of theory is required, this publication would be most useful for students who have completed both basic and intermediate level courses in guitar instruction.

The Flat-Picker's Guitar Guide—Jerry Silverman

The Folksinger's Guitar Guide — Jerry Silverman
Presents an intermediate course which includes both traditional and contemporary folk music as illustrations of the various techniques. If the beginning stages are supplemented with other material, this manual could be used for a comprehensive basic course of instruction. Theory is not emphasized. An instruction record developed by Pete Seeger and Jerry Silverman is also available.

The Folksinger's Guitar Guide, Volume 2 — Jerry Silverman
A sequel to the first volume of *The Folksinger's Guitar Guide* designed for the intermediate and advanced guitar-picker.

Remick (Warner Bros., 7-Arts Music), 619 West 54th Street, New York, New York 10019.

Enjoy Your Guitar — Harry Reser

William J. Smith Company, Inc., 254 West 31st Street, New York, New York 10001.

Smith's How To Play Finger-Picking Style Guitar, Volumes 1 and 2

Features a combined melodic and chord approach. Begins with 1-finger chords and progresses to full chords, including transition. Community-sing and folksongs are used as illustrations of the various techniques. Some theory is taught.

Guitar Playing Made Easy for Everyone, Volumes 1–5 — Joseph Estella and George Roberts

Features a combined melodic and chord approach, beginning with 1-finger chords and progressing to full chords. Teaches the student to play both melody and chords, and provides opportunities for him to accompany himself as he sings the songs.

Hello to Chords — Joseph Estella and George Roberts

Features a very easy chord method of instruction in guitar, beginning with 1-finger chords and progressing to some full chords. Very little theory is presented. The songs included are of the type used for community sings.

Singin' and Guitarin' Folkstyle Handbook

Features a folk-style chord approach. Strum patterns are presented through large-scale tablature diagrams; transposition is taught at an early stage; and theory is introduced intuitively without a great deal of technical terminology.

Laura Weber Guitar Method, Volumes 1–3

Directly related to the lessons presented by Laura Weber on educational television. Features a folk-style method; uses both traditional and contemporary folksongs; and covers strums, transposition, bass runs, etc. Particularly valuable if coordinated with the ETV presentations.

Summy-Birchard Company, 1834 Ridge Avenue, Evanston, Illinois 60204.

Strum and Sing

A basic chord approach designed specifically for the classroom.

FILMS

Andres Segovia. 18 min. sd. b&w. 16 mm. 1956.
Master guitarist Andres Segovia discusses his work and plays several guitar solos, including Bach's "Prelude," Sor's "Theme and Variations," Torroba's "Sonatina," and a Spanish song. Filmed in his Paris studio. (Concerts on film series, no. 109) Prod. by World Artists. Dist. by Irving Lesser Enterprises, Room 1527, 250 West 57th Street, New York, New York 10019.

Andres Segovia. 30 min. sd. b&w. 16 mm. 1962.
In this film, Andres Segovia discusses his boyhood, his decision to play the guitar, his pursuit of a musical career despite his parents' objections, and the need to enlarge the repertoire of music for guitar. (The wisdom series) Prod. and dist. by Encyclopedia Britannica Educational Corp., 425 North Michigan Avenue, Chicago, Illinois 60611.

The Classical Guitar—A Miniature Orchestra. 23 min. sd. b&w. 16 mm. 1957.
Guitarist Rey de la Torre demonstrates the versatility of the guitar and explains how color and other effects are produced. (Music for young people series, program 9) Prod. by National Educational TV, Inc. Dist. by the Indiana University Audio-Visual Center, Bloomington, Indiana 47401.

Classic Guitar. 30 min. sd. b&w. 16 mm. 1967.
Classical guitarist Peter Griffiths musically traces the history of the guitar from its origin in the 10th century through today's renaissance. Prod. and dist. by the University of Michigan TV Center, 720 East Huron Street, Ann Arbor, Michigan 48104.

The Guitar. 22 min. sd. color. 16 mm. 1966.
John Williams, a brilliant young student of master guitarist Andres Segovia, describes the history of the guitar; illustrates effective techniques for playing it; contrasts the characteristic sounds of the lute, the classical guitar, and the electric guitar; and plays selections composed for the classical Spanish guitar by Albeniz, Bach, and Paganini. (We make music series) Prod. by World Mirror-Realist Productions, Ltd., in association with the Educational Foundation for Visual Aids, Great Britain. Dist. by Bailey-Film Associates, 11559 Santa Monica Boulevard, Los Angeles, California 90025.

Guitar from Three Centuries. videotape. 30 min.
William Matthews discusses the history of the classical guitar with host James Macandrew and plays "Luyedna," by Albeniz; "Fantasia," by Milan; a fugue by Bach; a sarabande by Poulenc; and preludes 1 and 5, by Villa-Lobos. (A WCBS-TV Camera Three presentation) Available from the Bureau of Mass Communications, State Education Department, Albany, New York 12224.

Ian and Sylvia. videotape. 30 min.
Folksingers discuss their art and philosophy. (A WCBS-TV Camera Three presentation)

Instrument of the People. 20 min. sd. color. 16 mm.
Shows the history and manufacture of the guitar, and demonstrates its versatility and popularity as a musical instrument. Prod. by Gibson, Inc. Dist. by Modern Talking Picture Service, 1212 Avenue of the Americas, New York, New York 10036.

Sabicas. videotape. 30 min.
World-renowned flamenco virtuoso plays several improvisations on the flamenco guitar.
(A WCBS-TV Camera Three presentation)

MAGAZINES

The Guitar Player, Eastman Publications, 843 The Alameda, San Jose, California 95126. Bimonthly.
Includes articles on all aspects of guitar — methods, styles, construction, recordings, etc.

Sing Out! — The Folk Song Magazine, 33 West 60th Street, New York, New York 10023. Bimonthly.
Includes songs, guitar chords, stories, and pictures.

INEXPENSIVE FOLKSONG COLLECTIONS

America's Favorite Ballads by Pete Seeger. New York. Oak Publications.
Includes 80 traditional songs and ballads.

Authentic Guitar Sounds of Peter, Paul, and Mary. Pepamar Music Corp., 619 West 54th Street, New York, New York 10019.
Includes tablature illustrating typical picking styles.

The Ballad of America by John A. Scott. Bantam Books. New York. Grosset.

Burl Ives Song Book by Albert Hague. A Ballantine Book. New York. Simon & Schuster. 1953.
A sequel called *More Burl Ives* was produced in 1966.

The Coffee House Song Book. New York. Oak Publications.
Includes the melody, verse, and chord letters for 164 songs, plus 30 basic strums and picking patterns.

Folksing and **Round the World Folksing** by Herbert Hanfrecht. New York. Berkley Publishing Corp.

Folksong Jamboree and **World Folksongs** by Marais and Miranda. New York. Ballantine.

Guitar Workshop Publications. Roslyn Heights, New York 11576. 1970.

The Ballad Series. 2 vols.
A collection of songs from the colonial period of American history and the time of the Revolution. Intended for beginning students of guitar and for professionals working with community, classroom, or clinic groups.

The Harvest Series. 3 vols.
A collection of classic English and American folk songs and ballads designed for the advanced student of the classic guitar and folksong style.

The Minstrel Series. 3 vols.
A collection of songs like those in *The Harvest Series*, but with less complex guitar accompaniments. Includes instrumental solos based on the melodies of the songs, and is therefore useful in developing a solo guitar repertoire.

Joan Baez Songbook. New York. Crown. 1964.
Includes melody line, guitar chord letters, verses, and piano arrangements.

A New Treasury of Folksongs by Tom Glazer. Bantam Books. New York. Grosset. 1964.